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THE **ART NEWS**

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FEBRUARY 6, 1937 ✦ SPECIAL NUMBER:  
MASTER BRONZES AT BUFFALO ✦ BUSTS  
BY HOUDON ✦ NEW PICTURE SETTINGS

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ON FEBRUARY 20th, American furniture and decorations comprising property of Mrs George Farish, sold by her order, and of other owners. Some of the notable furniture: an important Hepplewhite tambour-front sideboard by John Seymour; a rare Chippendale pole screen with silk crewel embroidery panel; tambour-front secretaries, butlers' bureaus, and desks; a Queen Anne wing chair; Duncan Phyfe pieces; and a paneled room in knotty pine. Also American silver including a dome-top tankard by John Burt and a porringer by Joseph Anthony, jr; a set of eighteen English plates of the George III period. A small group of Stiegel type and Sandwich glass; pottery and porcelains including a Copeland Spode dinner service. Oriental rugs.

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American Fine Arts Society, 210 W. 57th St. *Exhibition of the National Association of Women Painters and Sculptors*, to Feb. 10.  
Architectural League, 115 E. 40th St. *Photographs by Members of the National Sculpture Society*, Feb. 8-20.  
Art Students' League, 215 W. 57th St. *Prints by Women Members*, to Feb. 15.  
Columbia University, Avery Library. *Drawings by The School of Architecture*, to Feb. 28.  
Metropolitan Museum of Art, Fifth Ave. at 82nd St. *Paintings by John Singleton Copley*, to Feb. 14.  
Pierpont Morgan Library, 29 E. 36th St. *Italian Drawings and Manuscripts of the Sixth to Sixteenth Century*, to April 1.  
Municipal Art Galleries, 62 W. 53rd St. *Paintings and Sculpture*, to Feb. 21.  
Museum of the City of New York, Fifth Ave. at 103rd St. *New York at the Turn of the Century*, to May 1; *Victorian Valentines*, to Feb. 28.  
National Arts Club, 119 E. 19th St. *Prints by the Society of American Etchers*, to Feb. 25.  
New York Public Library, Fifth Ave. at 42nd St., Room 321. *Prints in Prints*, to March 1; *Prints by Thomas Moran*, to Feb. 28.  
Whitney Museum of American Art, 10 W. 8th St. *Paintings by the New York Realists, 1900-1914*, Feb. 9-March 5.

### SPECIAL EXHIBITIONS

A. C. A. Gallery, 52 W. 8th St. *Paintings by John Lonergan*, Feb. 7-20.  
Arthur Ackermann & Son, 50 E. 57th St. *Writing Desks and Tables*, to Feb. 27.  
L. Alavoine and Co., 712 Fifth Ave. *Five Eighteenth Century French and Italian Rooms*, to Feb. 28.  
American Indian Art Gallery, 120 E. 57th St. *Group Show*, to Feb. 28.  
An American Place, 500 Madison Ave. *New Paintings by Georgia O'Keeffe*, to March 11.  
Another Place, 43 W. 8th St. *Paintings by Joseph Solman*, to Feb. 9.  
Arden Galleries, 460 Park Ave. *Pastels by Ralph Rowntree*, to Feb. 28.  
Argent Galleries, 42 W. 57th St. *Portraits by Marjory Munroe, Paintings by Zulema Barcons*, to Feb. 13.  
Artists' Gallery, 33 W. 8th St. *Paintings by Gaston Longchamp*, Feb. 8-28.  
Babcock Gallery, 38 E. 57th St. *Paintings by American Artists*, to Feb. 28.  
Bachstitz Gallery, Savoy-Plaza. *Old Masters and Classical Jewelry*, to Feb. 28.  
Bignou Gallery, 32 E. 57th St. *Paintings by Utrillo*, to Feb. 13.

(Continued on page 26)

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# THE ART NEWS

ESTABLISHED 1902

VOLUME XXXV

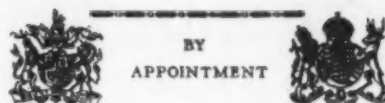
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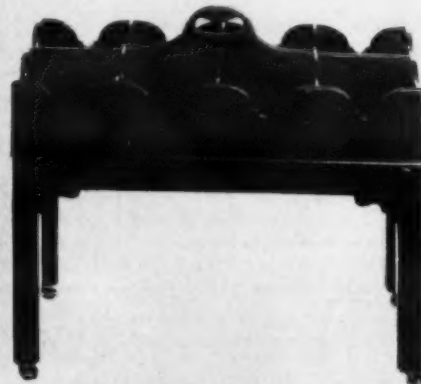
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**THE FORUM OF DECORATIVE ARTS**
**ORNAMENTAL ACCESSORIES**  
*of the Georgian Period*


Original gilding distinguishes the pair of Chinese Chippendale brackets from Edwards and Sons, London. They were executed circa 1755 and although made as a pair it is interesting to notice the slight difference in their carving. They are illustrated in the Dictionary of Furniture by Edward and Macquoid.



The decanter carrier on its original stand is made of mahogany and comes from Schmitt Brothers. It is fitted with leather castors and a carved handle as well, so that it may circulate quietly and freely in a room.



Kettles for hot water used in making tea were superseded by urns which were fashionable at the beginning of the reign of George III. This one, shaped like a vase, with lion mask handles, is of Sheffield plate and is from Harman and Company, London.



The pair of Chelsea figures with their brilliantly ornamented costumes is from Stoner and Evans, London. In the Chinese style, they are charmingly molded and full of animation. The jars to which they are attached adapt themselves to modern flower arrangements.





## THE FORUM OF DECORATIVE ARTS



### SETTEES of the Eighteenth Century

Philip Suval contributes the Hepplewhite shaped settee, once in the collection of the Viscountess Parkman, Sussex. Carved leafage and ribbon tie decorate the back border, paterae and fluting the front, and the elbows are molded. It is upholstered in yellow silk damask and was executed circa 1785.

The Queen Anne walnut sofa from the Ackermann Galleries is upholstered in its original crewel work cover, of bold and brilliantly colored flowers. Wing chairs were introduced from Holland during the reign of James II, and the form was developed for settees as well as chairs.



The mahogany settee with shaped outline comes from M. Harris and Sons, London. Executed circa 1780, its borders, arms and legs are carved with shell pattern and gadrooning. It is a fine and delicate example of this type of settee, the shape of which is enhanced by old brocade embroidery.



Very little wood is exposed in the shaped settee from A. Kimbel & Son. The slender legs are lightly carved, being exceptionally delicate, and the sleeves are molded. Its charm lies in a certain airy grace difficult to achieve in a piece of this size.

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LENT BY THE METROPOLITAN MUSEUM OF ART

### TWENTY-EIGHT CENTURIES OF MASTER BRONZES

*The analogy between primitive expression and the simplification that the modern artist strives for may be seen in comparing these two figures. That of the horse, just under seventeen inches in height, dates from the "geometric period" of the eighth century B. C., first chapter in the history of Greek sculpture. Below is a figurine by the late Wilhelm Lehmbruck (1881-1919) representing a dancer, whose attenuated forms and intentional distortions have recaptured the forceful simplicity that was lost at the time of the Renaissance.*

LENT BY MR. EDWARD M. M. WARBURG





# THE ART NEWS

FEBRUARY 6, 1937

## An Odyssey of Bronze Statuettes

By Robert Tyler Davis

THE exhibition of small bronzes at the Albright Art Gallery has opened a whole new world of impressions and judgments for those who are able to visit it. The museum visitor and the scholar, each in his way, already know the outstanding bronzes displayed by the great museums of America, where one finds Egyptian bronzes in the Egyptian department, Indian ones in the Indian department, and so on. He knows the individual statuettes as old friends, and no doubt such a comprehensive showing of small

ly achieved by the larger museums. The result is an entirely new experience. Never before in America have the finest Greek bronzes been exhibited within a few paces of the representative work of Renaissance sculptors. Great Chinese works show a strong bond of kinship with the art of African Benin. One has read of similarities in approach to the making of works of art between the Indians and the workers of the Middle Ages, but here one can feel the kinship at a glance. One knows that from the eighteenth century to our own



LENT BY THE HON. AND MRS. ROBERT W. BLISS

CHINESE SACRIFICIAL VESSEL OF THE CHOU DYNASTY; (RIGHT) "AVALOKITESVARA TEACHING," CEYLON, EIGHTH CENTURY



LENT BY THE MUSEUM OF FINE ARTS, BOSTON

bronzes of all periods and countries must already exist in the hearts and knowledge, if not in the minds, of many people. But it remained for the Albright Art Gallery, through the interest of its generous benefactor, Seymour H. Knox, and the ability and taste of its director, Gordon B. Washburn, to bring together in one place the foremost bronzes owned by American museums and collectors.

In three rooms these supreme achievements of sculptors and metal-workers from all the great periods of Eastern and Western bronze-making have been assembled and dramatized in a way rare-

times the sculptor has modelled his statuette in clay and then turned it over to the bronze-caster, who was almost solely responsible for putting it into its permanent form. Now, for a month in Buffalo, one can see works by Clodion, exquisitely cast, but still carrying the sculptor's feeling for terra-cotta, as well as works by Carpeaux, Rodin, Daumier, Maillol and Despiau, and then step into an adjoining gallery to compare these with the works of artists who apparently felt that their products were not yet complete until the casts had been chiselled and filed and rubbed to emphasize their



LENT BY THE MUSEUM OF FINE ARTS, BOSTON

"WOMAN DANCING" ETRUSCAN, EARLY FIFTH CENTURY B.C.; (RIGHT) "YOUTH STOOPING WITH HANDS ON KNEES" GREEK, CA. 460 B.C.



LENT BY THE MUSEUM OF FINE ARTS, BOSTON



LENT BY MR. ALBERT E. MC VITTY

A VIGOROUS CHINESE DRAGON REPRESENTING THE ART OF THE POWERFUL T'ANG DYNASTY



metallic nature. The impetus to make such studies and comparisons as these is perhaps one of the most valuable results of bringing together a loan exhibition.

Great care has been taken to install the bronzes in an environment which will call out their best qualities. As dealers have so much more generally realized than museums, background and lighting are of first importance in selling a work of art. The museum, no less than the dealer, must "sell" the works it exhibits, but to the public. The bronzes of this exhibition are installed in cases that offer opportunities for both side and top lighting. In order that the background should not be too "thin" the cases are lined with velvet of a warm quiet rose, which in texture supports the richness of the objects, and in color emphasizes the browns, the greens and the golds of the bronze patina.

Some of the most astonishing and powerful bronzes on view are the earliest in the exhibition. The figure of the *Four Headed God with One Foot on a Ram* from the Oriental Institute of Chicago, is only six inches high, but he fills a much greater space with the force of his majesty. The lively little *Four Headed Goddess, seated*, also from the Oriental Institute, is amazing in the lightness with which she holds her seat. These are both Sumerian, dated about 3000 to 2500 B.C., and give an entirely different impression than the heavy, squat *Gudea* statues which usually represent the early civilization of the delta of the Tigris and the Euphrates Rivers. These figures were, until recently, thought to have been cast in copper. From a recent chemical examination it appears that they have a small admixture of other metals, and can therefore be truly called bronzes. This is interesting, for relatively pure copper is not satisfactory for casting. It has a very high melting point and does not flow freely when melted. The addition of even a small portion of tin lowers the melting point considerably and

SUMERIAN "FOUR HEADED GOD WITH A RAM," CA. 3000 B.C.  
LENT BY THE ORIENTAL INSTITUTE, CHICAGO



LENT BY THE METROPOLITAN MUSEUM OF ART  
"A PEASANT RESTING," EGYPTIAN, XII DYNASTY

adds to the fluidity and easy workability of the alloy.

A possibility for working bronze that seems to have been neglected in all periods since that time was the one used by the Greeks of the "geometric" period. The *Centaur and a Man* and the *Horse*, both probably eighth century work, suggest the new possibility of what might be called a three-dimensional grille. The attenuated forms symbolize the style and line of natural forms with the same distinguished sense of proportion that marks the pottery of this period. The feeling of the grille is emphasized by the pierced open-work on the bases of these figures.

The meeting of many countries and centuries in one exhibition has revealed the outstanding superiority of the Greeks and the Chinese in working bronze. They, more than any others, have understood the metallic quality of the material, its ability to be poured into bold masses and at the same time to have a surface that is finely worked.

We know that much of the Greek work, that which they themselves esteemed most highly, was carried out in bronze. The monumental work has almost entirely disappeared, but we are left with a richness of statuettes in bronze that convince us of their true feeling for the material. Most of the earlier works, unlike those of the Chinese, are cast solid, which means that they must have been considerably chiselled by the artist. Bronze cannot be cast thicker than a quarter of an inch without distorting the cast by contraction. Hence, when bronzes are cast solid, we know that the cast must have only approximated the shape of the finished work, and have been chiselled, filed and scraped into its final and present shape. The large Etruscan *Girl Standing* (end of the sixth century B.C.) from the Metropolitan Museum, is a figure full of feeling for the metal in which it was poured, with broad forms skillfully and sensitively chiselled into long smooth curves. Even photographs of the statuette give a suggestion of the delicate patterns with which these chiselled forms are engraved. The edges of the draperies are sharpened and refined, while the sur-



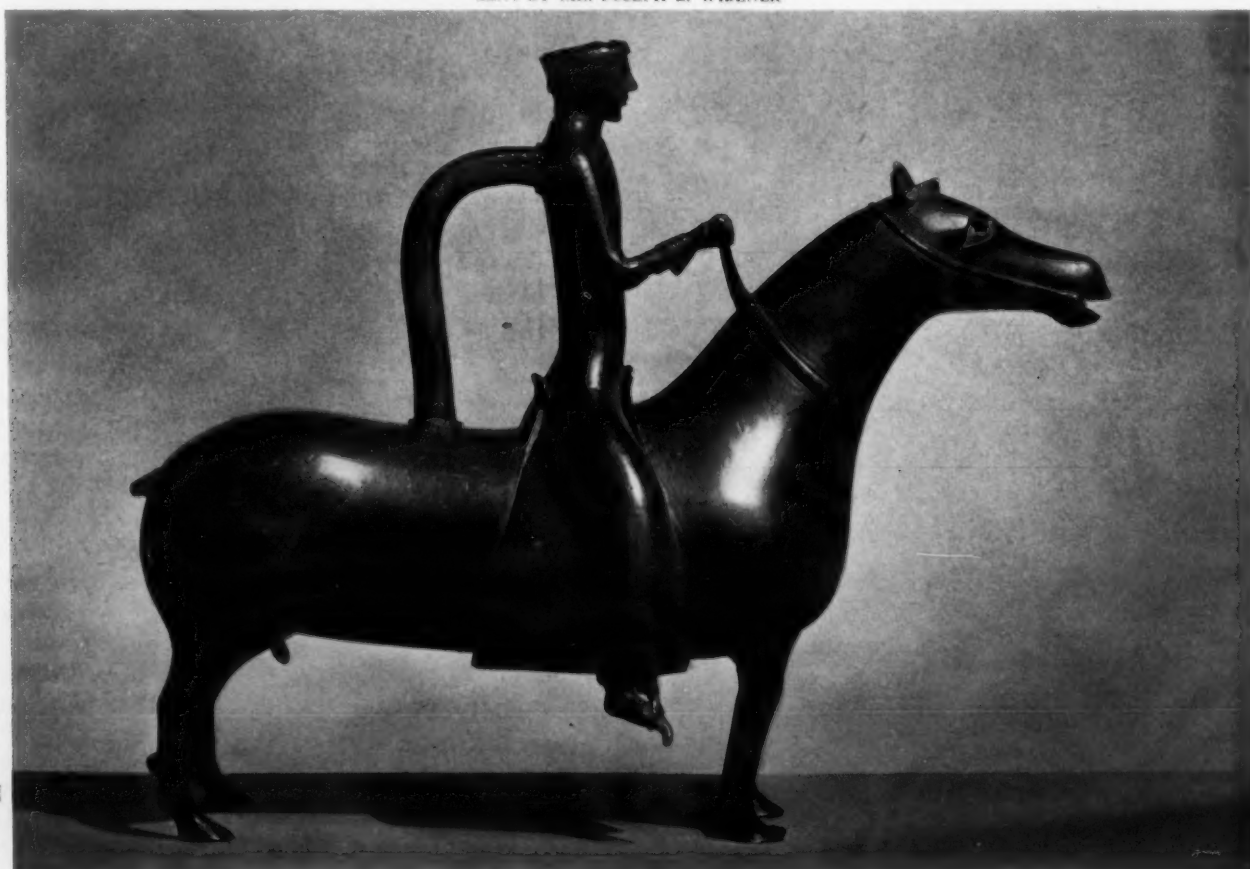
LENT BY MR. JULES S. BACHE



LENT BY MISS ETTA CONE

THE ONLY KNOWN BRONZE BY LUCA DELLA ROBBIA: "DAVID WITH THE HEAD OF GOLIATH"; MAILLOL'S "BAIGNEUSE"

LENT BY MR. JOSEPH E. WIDENER



EQUESTRIAN  
FIGURE  
COQUEMAR:

FLEMISH,  
THIRTEENTH  
CENTURY



faces are decorated with patterns that reflect the resistance of the metal to the graver's tool.

Modern bronze founders say that the Chinese castings are superior to all others. The earliest Chinese bronzes are cast hollow, and are amazingly thin. Experts who have examined them closely can detect no chisel marks on the surface. Probably the most amazing piece of casting in the exhibition, as well as one of the most impressive and vigorous works of art, is the fine *Sacrificial Vessel in the Form of an Owl*, loaned by Mrs. William H. Moore of New York City. The surface is a rich smooth brown with small hard, green incrustations, elaborately worked with bold and delicate patterns of an amazing clarity.

The Chinese figure bronzes vary greatly in size, and some of the tiniest are the most impressive. The *Figure of a Standing Priest*, (Six Dynasties 420 to 589 A.D.) from the collection of Mrs. Christian R. Holmes of New York City, is only four and a half inches high, but one of the loveliest in the show. The T'ang *Seated Buddha*, also from Mrs. Holmes, the *Sakyamuni Buddha, Seated*, (late fifth to early sixth century) from the William Rockhill Nelson Gallery of Art, Kansas City, as well as the *Buddha Sakyamuni, in the Garb of a Monk*, (T'ang period) loaned by Mr. and Mrs. James Marshall Plumer, Ann Arbor, Michigan, all are expressive to a far greater extent than their small size would lead one to expect.

Bronze is always considered appropriate for monumental works, but it has also served for the artist working on a miniature scale. Two of the smallest bronzes in the Buffalo exhibition were loaned

by the Brummer Gallery, Inc., a *Figure of a Woman*, who carries a water jug on her back, from North Peru, which is two and three-eighths inches high, and a *Madonna and Child* of the thirteenth century, also two and three-eighths inches high. Although the exhibition is confined to statuettes, these vary in size from the tiny Brummer bronzes to such small-scale monumental works as the *Baigneuse* of Maillol, loaned by Miss Etta Cone of Baltimore.

The natural color of new bronze is a rich gold, rather like the color of a newly minted penny. Ancient Greek bronzes, as Miss Gisela Richter, the distinguished curator at the Metropolitan, states in her introduction to the Greek, Etruscan and Roman section of the catalogue, were left in this uncolored, polished condition, further enhanced with inlays of niello and silver. Most ancient bronzes now have the green patina which is the result of corrosion. Modern taste has been trained to demand the green colors of bronze through contact with ancient corroded bronze, or the rich browns that were given bronzes by Renaissance artists. Hence we find almost no bronzes in the exhibition which give one the effects that are possible in uncolored bronze.

Many bronzes, however, were originally gilded, and many of them still retain the large part of their gilded surface. Gilding is a particularly appropriate way of finishing bronze, for gold has the possibility of fusing readily with copper. From the T'ang *Dragon* loaned by Albert E. McVitty, Esq. of Princeton, New Jersey, to the mediaeval standing *Figure of St. Agnes* loaned by Joseph E.

(Continued on page 25)



LENT BY MR. AND MRS. PERCY S. SIRAUS

"PUTTO" BY ANDREA DEL VERROCCHIO; (RIGHT) "SEMI-KNEELING FIGURE OF A BEARDED MAN," FLEMISH, FIFTEENTH CENTURY



LENT BY MR. JOHN M. SCHIFF

# More Settings for Old & New Painting

By Jeannette Lowe

A SECOND EXHIBITION of four rooms created as appropriate settings for pictures of importance has been opened this week at the Decorators Picture Gallery. Four decorators indigenous to New York City collaborated on the first exhibition. In this one three new points of view have been introduced, and paintings of the fifteenth century, as well as examples of the modern school, have been used. In addition to two rooms by New York establishments, a Paris decorator has worked out a salon with the collections of the Rue Royale to draw upon for the rarer pieces of furniture, and an Italian painter has designed and executed a dining room, from the creation of the five pictures which are its motif to the installation of tiny flags on the top of the bar in the corner. With these new elements the result is a more varied exhibition than the first one, giving considerable more latitude for divergence of opinion as to the successful solution of the original problem.

To place a picture in a room where it is to be seen in relation to the myriad lines, colors and forms of objects which belong in a place where people are going to live and carry on a variety of activities, is a quite different problem from hanging it to advantage on a plain wall. In a picture gallery not only does it hang among other objects of similar outline and size, but it shares with them the undisputed focus of interest. Floor covering, ceiling and the minimum of furniture must be subordinated to the main idea, and the arrangements for lighting are uncomplicated by the necessities of being able to read comfortably, or to get the benefit of sunshine and light from the outside. None of the ordinary, everyday problems need occupy the person who hangs paintings in a gallery. And yet presumably the logical ultimate resting place for paintings, not actually of the proportion of masterpieces, is in rooms where people are going to live. The task of integrating them

into domestic interiors is therefore definitely a complicated one, and whether or not the experiments here are wholly successful, that they have been made in such a way and that the public may observe the process is stimulating and full of interest.

To make a place that is livable and to create a setting for particular paintings is then the two-fold purpose of these rooms. Josephine Howell has gone the furthest in achieving both ends, in a living room using examples by Matisse as a starting point. Thed-

low with five small Italian primitive paintings has made a reception room. Jansen has devised a salon with a painting by Picasso as the motif. Giorgio di Chirico, using his own paintings, has designed a dining room which incorporates facilities for drinking and a high backed couch in addition to the ordinary equipment provided for the comfortable consumption of food. The lighting throughout, as in the first exhibition, is exceptionally ingenious and successful, having been executed by Harold A. McGunnigle, Thomas S. Kelley and R. J. Bosshardt.

Miss Howell's living room, besides providing a setting for a Matisse painting and one of his drawings as well as examples by Degas and Derain and two paintings by Miro, combines antique and modern furniture in a contemporary treatment. This obviously more difficult assignment is also the one most often encountered in real life by the ordinary person who seldom starts a room with nothing from the past, but wishes to make a place for possessions of previous eras. Putty colored walls and ceiling

and an early Aubusson rug provide a quiet background. Draperies and the covering of a sofa and two modern chairs are of a dark grey-blue material. The mahogany furniture is eighteenth century French except the large, low coffee table and plant stands

(Continued on page 25)



EXHIBITED AT THE DECORATORS PICTURE GALLERY  
FURNITURE, DECORATION AND PAINTINGS EXECUTED BY GIORGIO DI CHIRICO  
LIVING ROOM BY JOSEPHINE HOWELL, A SETTING FOR PAINTINGS BY MATISSE  
EXHIBITED AT THE DECORATORS PICTURE GALLERY





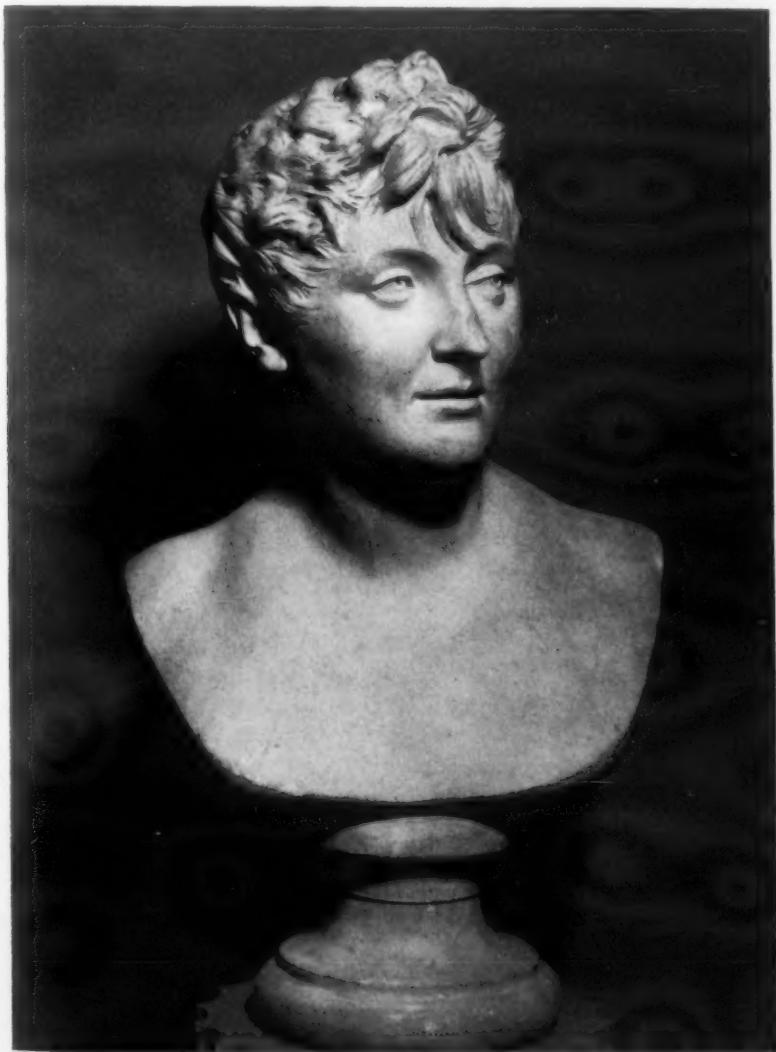
# HOUDON: THIRTEEN UNFAMILIAR BUSTS

By Alfred M. Frankfurter

**H**OUDON'S unique place in sculpture as the most Classical and also the most realistic portraitist since the Italian Renaissance is seen in a new and broad light in the exhibition of thirteen busts never before shown in America, now current at Messrs. Arnold Seligmann, Rey & Co. Dating within the three decades onward from about 1774, these are examples of the entire maturity of the greatest sculptor of the eighteenth century; the taste with which Mr. Byk has selected and arranged these unfamiliar items makes the exhibition one of the most rewarding sculpture shows which New York has seen in a long while.

It is, as a matter of fact, a natural but a regrettable circumstance that in this country, Houdon possesses an *éclat* for the type of sculpture in which, though he interpreted the stylistic currents of his age in the excellent terms of his own creative talent, he was not at the level for which one honors him aesthetically. Among his American models was, first and foremost, Washington, and neither the rather stilted form of the full-length statue nor the heroic Roman portrait busts more or less demanded by contemporaneous adulation of the American Cincinnatus were suited to express to the fullest the particular talents of the French sculptor for bold personal characterization within the confines of the Classic style. Jefferson and Franklin, subject to less rigorous exigencies of popular taste, were much more vividly portrayed, yet the various busts in which Houdon depicted them are far less known to the American public than are the sundry marble, terracotta and plaster likenesses of the first President.

No better argument than the current exhibition could be found to prove how superior was the art of Houdon when he approached his portrait subjects without the inhibitions which pomp of state and royalty induced. Here is a thrilling group out of the great array



EXHIBITED AT ARNOLD SELIGMANN, REY & CO.

MADAME DE SALM, A FAMOUS SALONNIERE; PLASTER, 1803



EXHIBITED AT ARNOLD SELIGMANN, REY & CO.

ORIGINAL PLASTER, CA. 1774, OF DAUBENTAN THE SCIENTIST

of the French eighteenth century intellectual aristocracy—the whole sparkling spirit of the Age of Reason—with a posthumous bust of La Fontaine included for good measure. And these men and women—Gluck, Turgot, Voltaire, Buffon, Madame de Salm and others—were the subjects whom Houdon approached on equivalent qualitative terms, with the full ability to appreciate their activity and character, with complete freedom to render them plastically, not merely exactly as he saw them but also as he knew them. Thus he gave to their portraits the penetrating analytical feeling, albeit ever phrased with the disciplinary restraint of the Classic style, with its corollary of innate sympathy which one finds again in but one other type of subject—his own children, of whom Claudine at the age of perhaps three or four years is represented in the current exhibition by a terracotta in perfect scale, full of the endearing charm which the father could lavish upon a subject much too immature to allow more than a minute hint of characterization. The tender idealization of Houdon's child portraiture is reminiscent of nothing so much as the *quattrocento* busts and reliefs of young Florentine boys depicted as the Christ Child or the young St. John, under the spell of which Houdon must have fallen during his youthful ten years in Italy.

The same Italian years, most of them spent in Rome, must also account for the presence of another great tradition in Houdon's sculpture, the more evident in the originality and closeness to the sculptor's vision of the several original plaster and terracottas in the current exhibition. It is the superb style of Bernini, one of the greatest sculptors of all time, whose heritage a hundred years later Houdon was the only one of his era to receive. The charging dash and *élan* of the busts of Gluck, Buffon, Daubentan and Madame Rodde, in which the subtle characterization flows from the complicated but singular Baroque line that is the root of the plastic composition, surely have their inspiration in the great portrait busts of Bernini, upon which Houdon has built with his own finely balanced sculptural sense aided by the refining rationalism of the *dix-huitième*.

Transcending even the fluent and mature artistic dialect of these works, the bust of Madame de Salm, classicized vision of one of the most gifted and poetic salon hostesses of the Directoire years, is of an even higher aesthetic rank. Possessed of the quiet introspection and spirituality which we associate with such rare occasional

(Continued on page 25)

# New Exhibitions of the Week

## Solman: Striking Pattern & Subject Matter

IN THE dozen or so canvases of Joseph Solman now on exhibition at Another Place one sees New York reflected in divers scenes of flat, solid color and a pattern of black outlines. That this artist has been influenced by Cubist painting is apparent in his forms, but his work is representational and vividly perceived. He is fascinated by those symbols of trade and industry which are hung over doorways such as the shoemaker's boot, the oculist's eye, the barber's pole, traffic signal lights and significant, pointing fingers. He seizes the juxtaposition of the overhead highway and a horse-drawn delivery cart as it wheels beneath, and makes of this material a design that is compelling and interesting.

Until recently the editor of *The Art Front*, and still associated with this publication, one would expect to find his work proletarian in choice of material, but in *Alleyway*, *Venus of Twenty-third Street*, *Harbor* and *Garage* there is a noticeable lack of comment. One feels however, that in his painting he is reflecting not only New York, but the psychological state of a man in search of something. With his objectivity of treatment it will not be difficult to see when he has satisfied himself and has found the thing for which he is now apparently searching.

J. L.

## Murphy's Woodblocks

AFTER an absence of fifteen years John Murphy returns to New York with a comprehensive exhibit of his woodcuts at the Walker Galleries. In his most recent work he has turned to cubic complexities with a reiteration of burly forms and of planes that are built in *teserae* of parallel strokes.

Multiple forms and repeated movements stated in prisms of sharply contrasting black and white with no intermediate tones, create patterns which, only after disciplining the eye, resolve into human figures. Giant athletes and laborers, like a repeated pattern of men carved in steel, strain against confining frames that cut them off abruptly.

While this later work, drawn with remarkable skill, has a dynamic vigor, it frequently manifests too great an interest in compositional form. From the turbulent, chaotic surfaces of John Murphy's recent work one turns to the earlier *Spiritual Unrest* for its suggestive imagination so well integrated with its formal description, to *Mother and Children* for its grace and lyricism, and to the miniature illustrations of the *Stations of the Cross* for their terse narrative.

M. D.

## Dynamic Work by Modern German Painters

THE current group show at J. B. Neumann's New Art Circle is an exceptionally rewarding one both from the standpoint of the individual paintings, twelve in number, and because of some inner relation between them not easy to analyze. The artists range from Klee and Kandinsky to Jean Charlot, Max Weber and Benjamin Kopman. There is one painting, almost academic in approach, by Frank Herrmann.

Very striking as they hang together with Marc Chagall's romantic abstract painting *Flowers and Dreams* are two abstractions, one by Klee, called *Head*, a psychological study, and *Pink Sweet* by Kandinsky which conveys a sense of music. Max Weber shows two paintings, one *Advice*, in which rich, subdued color and

his unmistakable calligraphic line are compelling. Beside it hangs a landscape by Kopman, dark and velvety in tone, a splendid piece of organization and particularly interesting in contrast with the Weber painting. Earl Kerkam shows a sheer and direct study of a girl, plastic in its molding, utterly unencumbered by detail, luminous and bright.

*Pennsylvania Farm* is an example of the relationship of color forms used to attain an effect. The interplay of bright orange and tones of green makes a fascinating design. Perhaps the most exciting painting is the one by Jean Charlot, so dark in tone as to appear almost black. It is called *The Bath* and shows a number of Mexican women bathing in the late afternoon. Every inch of the canvas counts, in the amazing rhythmic and fluid symbolic pattern which emerges. It is an interesting climax to a small show of unusual richness and variety.

J. L.

## Benson and Kilvert

SCULPTURE produced during the past two years by Stuart Benson fills one room of the Ferargil Galleries and reveals the cajoling features of a naturalist art that finds heroic beauty in the human head.

Stuart Benson invariably discovers the typical features of his sitter; the typical cast of the head, the set of the mouth, and the pose of the eyes, and without relaxing into caricature, reproduces a crystallization of the character. The proud, dynamic head of youthful Lady Abdy is rivalled only by the strong but saddened *Pierrette*, a peasant girl from Provence where the American artist lives and works. For their strength these portraits depend largely on contours that are clearly defined. Bronze, and clay dexterously patinated to simulate bronze, appear to be additive in construction and are rewarded with a surface that clings, like an outer tissue, to the living form beneath it.

In the same galleries Cory Kilvert, known for his magazine illustrations, is having a first one man showing of his watercolors. With the Maine Coast as his source, Kilvert draws pictorial views of the sea and the New England farmer. His paintings follow the traditions of Winslow Homer but fail to approach the monumental watercolors of his prototype.

M. D.

## Lively and Decorative Paintings by Takis

AT THE Contemporary Arts Gallery another young artist, Nicholas Takis, makes his debut. Two dozen paintings in oils and gouache acknowledge a debt to the masters of the French School, especially to Matisse. Although Takis paints in various manners, tempting one to indicate the inspirational source of many of the canvases, his works prove an exceptional facility as a designer, colorist, and draughtsman. These indicate an artistic endowment that, side-tracked by influences, has not been formed into its own mold of greater portent.

From a variety of subject matter and styles the street scenes, particularly *Sunnyside*, are selected for their greater individuality. Several figures in interiors, paying tribute to Matisse's bold work of 1916, are chosen for their invigorating colors, strong, confining outlines, and decorative distortions. Nicholas Takis' compositional designs are singularly satisfying and his color intensely expressive. We look forward to an independent language that will fuse his artistic versatility in significant symbols.

M. D.



EXHIBITED AT THE WALKER GALLERIES

JOHN J. A. MURPHY: "PORTRAIT OF SIR WILLIAM ORPEN," 1925



## Kenyon Cox

AT THE Weyhe Galleries drawings by the late Kenyon Cox will hardly provoke any rabid outbursts in New York. Nevertheless they are as extreme in their studied reproduction of visual appearance as the sadly remembered fur-lined teacup in its vision of the subconscious. It is a platitude to say that distortion is almost always necessary for artistic effect. But Kenyon Cox was the apotheosis of academicism and drawing after drawing shows his failure to understand what is now an accepted dictum. Perhaps the most glaring example is the representation of a classic figure playing a violin. Shading on the arm, doubtlessly reproduced from the model, makes the arm appear weak and flaccid and entirely out of tune with the heroic concept of the figure.

Echoes, sometimes almost thunders, of Raphael and Michelangelo reverberate through the drawings, many of which were studies for murals. Less stereotyped are some caricatures of the artist's contemporaries, Augustus St. Gaudens, Childe Hassam, and others. M. D.

## The Intelligible Symbols of George Constant

AFTER seven years George Constant returns in a one-man show of his oils and watercolors, at the Boyer Galleries. The artist is obsessed with one idea which a dozen paintings present with variations. The key to the theme lies in *Forest Tragedy*; curious curvilinear forms, like severed tree trunks, after a moment's consideration, become distinguishable as a woman and a man in tight embrace. Thus, in Constant's latest paintings, is the coexistence of female and male identified with the tree trunk, while a lone leaf sprouting from a barren limb becomes the symbol of life and fecundity.

A painting called *Still-life* presents a naively voluptuous nude who, curled in embryonic fashion, comes to life like a figure on a painted pottery vessel. She holds a cluster of grapes — the reason for the title — which cleverly and unobtrusively becomes the pattern for a paranoiac image. Despite his ruling interest George Constant has not prostituted his plastic means to his theme of primordial life. As he has avoided the personal and esoteric symbolism of the surrealists, so has he escaped the need of romantic realism in representation. His colors and forms have the simplicity and the



EXHIBITED AT THE MARIE HARRIMAN GALLERY

THE CHARM OF THE SALZKAMMERGUT IN "WOLFGANGSEE" BY JOSEF DOBROWSKY

acted against outworn traditions, Andersen to found, with Kokoschka and others, the Neue Kunstgruppe, and Dobrowsky to join the Vienna Secessionists. In so doing, however, the latter did not lose himself for, though earlier work often reflects the gloomy conditions of those critical days in Austria, yet in none of it is to be found the morbid and often decadent tendencies which typified so many German post-war painters.

The show, presenting only work of the past two years, is a very refreshing one and in striking contrast to the many French exhibitions which have been seen in New York. There is a sturdier quality about these Germans—a fundamental realism that at times verges on the obvious, but which avoids the literary pitfalls of the Ecole de Paris. A return to simple subject matter, seen directly and stripped of all detail to create good color pattern, marks *Winter Scene in Salzburg*. In *Winter Scene* there is a satisfying design against the snow in triangles of rich reddish-brown, offset by orange light on distant slopes, while a more imaginative note is struck in

*Wolfgangsee*, painted with agreeable freedom and evoking the charm of the Austrian village. Less successful is *The Dolomites* in colors that recall pre-war innovations of Bakst.

Andersen in his work displays more decorative tendencies which account for his interest in the designing of modern Gobelin tapestries. Gaiety and healthy enjoyment of his subject matter is seen in the easy rendition of light and shadow in *Still Life with Shells*. R. F.

## Seen Here and There

THE group show at the Marie Sterner Galleries includes a number of attractive watercolors painted some time ago by Reginald Marsh and "Pop" Hart. Those by

(Continued on page 25)



EXHIBITED AT THE BOYER GALLERIES

GEORGE CONSTANT'S EMBRYONIC CONCEPTION OF A "STILL LIFE"

# ART THROUGHOUT AMERICA

## New Orleans: A Greco Destined for Athens

WILLIAM HELIS, newly appointed Greek Consul in New Orleans has recently purchased through the Newhouse Galleries a painting entitled "St. Francis" by Domenico Theotocopuli (El Greco), on canvas, size 42½ x 34 inches, painted c. 1586-1591. The picture is fully signed in the lower left-hand corner of the canvas and is inscribed on the back, "Ave Maria Gratia Plena." It is recorded in Manuel Cossio's work on El Greco, published in 1908, and has been endorsed by Dr. August L. Mayer, who writes: "... I will publish it in the supplement of my Catalogue Raisonné. It is in my opinion the finest and the earliest version of this subject which I know among the examples executed by El Greco." The painting was formerly in the collection of Jesus Lacuadra, and the Marchesa de la Onadra, both of Valencia.

This first important acquisition by Mr. Helis will form the nucleus of a collection which will eventually be donated to the National Museum of Athens in Greece. The picture is now on exhibition at the Greek Legation in Washington, D. C.

## Indianapolis: A New Chardin Still-Life

AN OPPORTUNITY for the middle West to appreciate the increasingly recognized importance of Chardin and his influence on both eighteenth century and modern painting is now offered by the John Herron Art Institute of Indianapolis which announces the purchase of an important painting by this artist, recently acquired through the Schaeffer Galleries. The picture, *Les Legumes de pot au feu* is in the great still-life tradition which was recently thrown into relief by the show at the Harri-man Gallery "Chardin and the Modern Still-Life." A well known example by this master, it has been in the Leroux, Stern and Levy Collections and was exhibited in 1926 at the French Art Exhibition held at the Rijksmuseum in Amsterdam as well as at the Chardin Exhibition in Paris and the 1933 Still-life Exhibition, also in Amsterdam.

## Kansas City: A Nicolai Cikovsky

THE Friends of Art of the William Rockhill Nelson Gallery and Atkins Museum have selected for their 1937 purchase,

the landscape *Cranbury Lake* by Nicolai Cikovsky, and have presented it to the permanent collection. It was acquired from the Downtown Galleries and will be exhibited during February as the masterpiece of the month.

Painted several summers ago when the artist worked in Wisconsin and Minnesota, *Cranbury Lake* is perhaps the finest of this series. The problem here was the contrast of a foreground, scarred by the hand of man in building a new road, and the calm serenity of a distant vista of lake and pine-clad hills untouched by civilization. The artist has been successful, not only in the task of making the foreground hold its place, but in carrying the eye over it and into the distances by means of cleverly disposed compositional lines.

In his handling of the trees, Cikovsky proves himself one of America's leading landscape painters. Under his brush they become growing organisms. The lake, too, is no casual handling, and one feels the shallow, glacially-formed body of water that connects with a series of others in the surrounding valleys.

The palette is a simple one and the whole canvas is built up by a careful placing of complimentary colors. The darks form an interesting and balanced pattern, while the use of pure black gives sparkle and interest which marks this as a contemporary painting. Cikovsky, a Russian by birth, is represented in many important private

collections and in the following museums: the Art Institute of Chicago, the Pennsylvania Academy, the City Art Museum of St. Louis, the Worcester Art Museum and others. His work has been recognized by numerous awards including the Harris bronze medal, the Logan first purchase prize, and the Lambert purchase prize.

Two further gifts through the Friends of Art have also been announced, a watercolor, *Robinhood Cove*, by William Zorach, presented by Mrs. Gerald Parker and a gouache, *Woodstock Barn* also by Cikovsky, the gift of the president and Mrs. D. L. James. These additions in the field of contemporary American painting are particularly welcome in the light of the restrictions of the thirty year clause in the Nelson purchasing funds.

## New York: New Museum Hours

CHANGES in schedule which will result in shorter working hours for employees of the Metropolitan Museum of Art



RECENTLY ACQUIRED BY MR. WILLIAM HELIS  
THE EARLIEST VERSION OF "ST. FRANCIS" BY EL GRECO



RECENTLY ACQUIRED BY THE JOHN HERRON ART INSTITUTE, INDIANAPOLIS  
A VEGETABLE STILL-LIFE BY CHARDIN: "LES LEGUMES DE POT AU FEU"



have recently been announced by this institution. This decision was reached by the Trustees of the Museum after serious consideration both of the convenience of the public and of the well being of the body of men who serve in the Museum's galleries.

The working hours of the attendants were set many years ago. In recent years there has been a general tendency to shorten all working hours, and the Trustees have felt that the Museum's attendants should share to the greatest possible extent in this widespread movement, although admittedly it means some sacrifice on the part of the public until such time as there are funds available for the employment of a larger force by the Museum.

To meet this situation the Museum will be closed, beginning on Saturday, February 13th, at five o'clock on the afternoons of legal holidays and Saturdays, except when public concerts are to be given in the evening. Heretofore the Museum has remained open until six o'clock on Saturdays and most holidays, making a nine hour



RECENTLY ACQUIRED BY THE WILLIAM ROCKHILL NELSON GALLERY, KANSAS CITY  
NICOLAI CIKOVSKY'S "CRANBURY LAKE": CALM SERENITY AND PINE-CLAD HILLS

working day for the attendants. The new schedule of the Metropolitan Museum will result in its attendants having a forty-five hour working week—the average working week for such employees in comparable institutions in the city.

### *Chicago: Etchings*

A SERIES of extremely interesting exhibitions of prints has been announced by the Art Institute of Chicago, outstanding among which is the collection of modern etchings and lithographs purchased from the bequest made in 1922 by Albert H. Wolf. Among those purchased are a dozen

by the English artist, Brockhurst, as well as four Picassos, and others by Manet, Lautrec, Forain, Gauguin, Cézanne, Renoir, Degas, Rouault, Pennell, "Pop" Hart and Webster.

In another gallery is to be seen a collection of German prints, purchased through the Steuben Memorial Fund. To these have been added prints from the Art Institute's own collection forming an impressive display of modern German etchings and lithographs.

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EXHIBITED AT WILDENSTEIN & COMPANY, LONDON

STUDY FOR "LE CHAHUT" BY SEURAT, NEO-IMPRESSIONIST

## The Art News of London

ONE OF THE most thorough expositions of Neo-Impressionism ever to be seen in London has been organized at Wildenstein's Galleries where a show of Seurat and his contemporaries is current. Seen here are not only works of this founder of the movement and his better known pupils, Signac and Cross, but also those of a host of other painters of the period which offer a full and comprehensive view of the origins and developments of the school. A critical and elucidating history of Neo-Impressionism, written by the late Paul Signac, has been printed as foreword to the catalogue which also contains a chronological table of events connected with the movement as well as biographical notes on the different artists represented. No fewer than fifty-two paintings by Seurat himself are exhibited, outstanding among which are his famous *Le Cirque*, *Le Pont de Courbevoie* and his rhythmic *Le Chahut*. Though the actual execution of his painting had been reduced to a mechanical process exploiting to the full the newly discovered importance of light and the spectrum, there is not in Seurat's work the monotonous and photographic rigidity which is to be seen in that of many of his contemporaries and imitators. All of his paintings on view are distinguished for mastery of composition and linear structure which is in itself a more important contribution to art than the transient technical innovation which commonly attaches to his name.

WORK of a little known nineteenth century painter of conversation pictures, James Tissot, is to be seen at the Leicester Galleries. Attention having been called to this painter by James Laver's recent book on the artist, it is with interest that one may now compare the black and white reproductions from this volume with their originals. Unsuspected painterly qualities are here revealed while Tissot's color shows a delicate restraint and good taste. Though considerably hindered by his choice of literary subject matter and an over accurate draughtsmanship, a freer handling of paint in the treatment of heads recalls the Impressionists. *House Bombaraded during the Siege of Paris*, a delightful small painting, foreshadows Sickert's style.

A fine example of Utrillo's work, included in the Leicester Galleries' exhibition "Six Contemporary French Painters" which was recently published in these columns, has just been purchased by Edward G. Robinson. The painting is entitled *Une Rue a Sannois*.



## The Art News of Paris

AN OPPORTUNITY to see the work of an artist who is little known in France is now offered at the Bibliothèque Nationale where, together with some Turner watercolors, the woodcuts and engravings of William Blake are on view. Blake's illustrations for the *Book of Job* and the *Divine Comedy* give insight into the curious personality of this literal-minded idealist who has plastically reflected for us the compensating wave of mysticism that swept Europe in the late eighteenth century—a period of rationalistic and humanitarian endeavor. Often it is his naïveté of conception as well as his poverty of means of expression that make this artist, notwithstanding his esoteric and epic subject matter, a complete realist who attempts to convey with scrupulous exactitude the very nature of his visions. This combination of realism and mysticism together with his total disregard of aesthetics make Blake the legitimate ancestor of the symbolists and surrealists with his modern counterpart in Salvador Dali. It is not the spirit of the inner vision that he depicts but a literal translation of it—a Heaven peopled with stocky, muscular human beings. In spite of this, however, there is undeniable greatness about Blake's work which approaches that of Gothic art.

Turner's watercolors stand out by contrast as transmutations of the seen world which can be measured only in the intangible terms of poetry or music. After the ponderous work of the engraver of *Nights* the vastness of heaven seems to open in his spacious skies and seas. Pictures include glowing Venetian scenes, landscapes and glittering glaciers—a selection which demonstrates Turner's link with Claude Lorrain and his inheritance from the Dutch landscape school.

A DECIDED movement away from the austere simplicity that first characterized modern decoration is to be seen in the exhibition organized by M. Waldemar George at the Galerie d'Art et d'Industrie. Indeed furnishings of today seem to be distinguished by interest in the harmonious juxtaposition of curving lines and rounded forms. "Le coin de Monsieur, le coin de Madame" is the theme of this show to which most of the better known decorators and designers have contributed. Most sensational of the exhibits is a corner designed by Courtois and Véronèse in which theatrical use is made of lighting fixtures in the form of golden and crystal tulips. A graceful little sofa is placed against a drapery of white chiffon supported by wreaths of crystal and light wood, while in front of it is a low table of bands of white metal. Brown satin, pale colored wood, the use of transparent materials and white fur, complete this luxurious but somewhat impractical boudoir. In another corner designed by Rapoport there is a circular mirror decorated with glass balls and an opalescent green door incrustated with glass rings. More functional is a doctor's study by Jean Royère which has as central theme a desk, its polished oak top supported by a long tube of gilded copper. A white carpet and straw wallpaper give to the whole an atmosphere of light, while a touch of color is added by a small library of handsomely bound books. The charm of such a room is found not only in its subtle coloring but in the strength and purity of line in furniture stripped bare of non-essentials.

PAINTINGS are to be seen at three current exhibitions: that of the Vrais Independents who are holding their eighth annual show at the Moulin de la Galette in Montmartre and who are more distinguished for ardor than for originality; the exhibition of the Salon de l'école Française at the Palais des Expositions which provides a sharp contrast to the latter; and the one-man show of Raymond Pallier at the Galerie d'art du Journal, proving this artist to be a good draughtsman with limited color sense.

CONFORMING with the current popularity of winter sports is a delightful exhibition of skating prints, paintings and watercolors now being held at the Molitor rink. This sport, first introduced into France in the sixteenth century, had been practiced since early times in the Netherlands and Scandinavian countries. At a Versailles fête in honor of Catherine of Russia, when a skating carnival was held on the grand canal, it received royal sanction and became a widespread pastime in France. Predominating in the exhibition are prints and colored engravings from this period among which stand out a picturesque *Course de traîneaux* by Carle Vernet, *Le Canal* by Debucourt and a charming *Patineuse* by Henri Somm.

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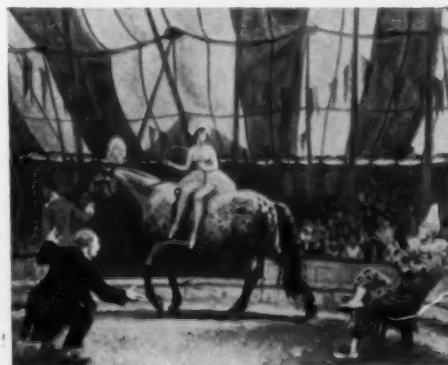
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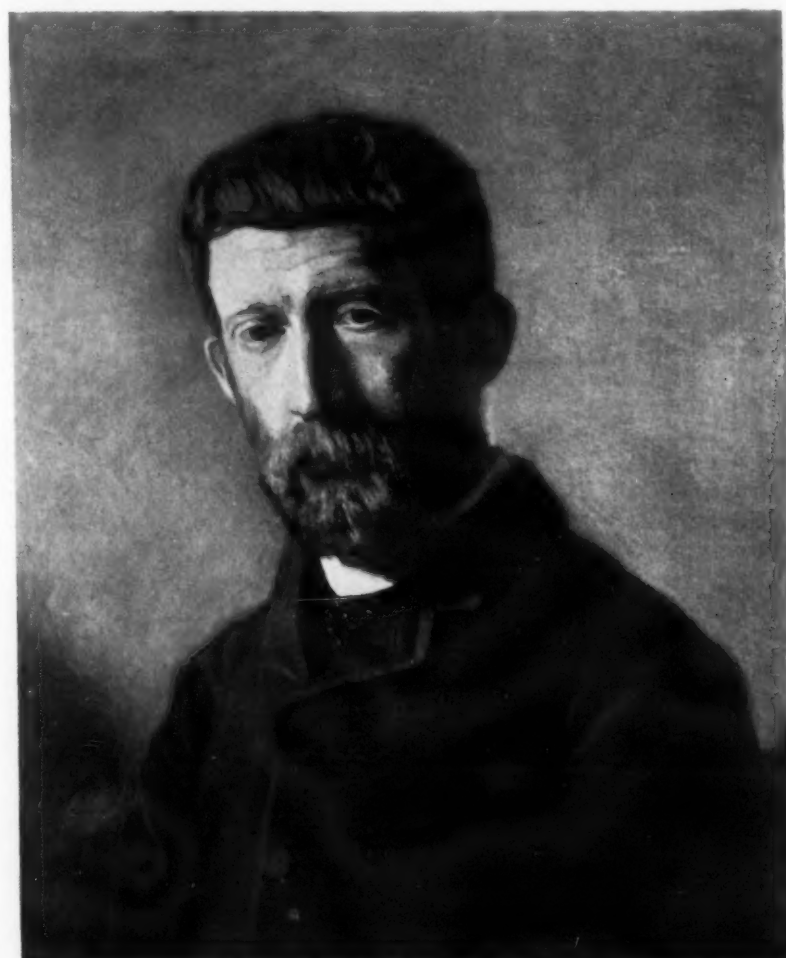
51 EAST 57th STREET NEW YORK

**COMING AUCTIONS***Patterson-Lanier Collections of Americana*

**P**ICTORIAL AMERICANA comprising Currier & Ives lithographs in color including the collection of Daniel W. Patterson, paintings and drawings by the great American sporting artist, A. B. Frost, collected by Henry W. Lanier, American and Canadian views and other paintings and prints will be dispersed at public sale at the American Art Association-Anderson Galleries on the evening of February 11, following exhibition from February 6.

One of the finest of the Currier & Ives prints is the *Home to Thanksgiving* after the painting by Durrie, a work so characteristic of the American scene of days gone by as to be a classic. Others of the choice group include *Morning*, drawn by Palmer, from the American Winter Scenes series, and *The Old Homestead in Winter*, widely considered the finest of all Currier & Ives winter scenes. *Snipe Shooting*, the rare *Last War-whoop*, and *The Cares of a Family* after Tait's painting are also present in the sale.

A group of original paintings and drawings by A. B. Frost, who



PATTERSON-LANIER SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES  
 "PORTRAIT OF A. B. FROST," SPORTING ARTIST, BY EAKINS

is considered America's foremost upland shooting artist, is most probably the only such group likely to come on the market. Included among these important items are *Hunting Wild Turkey*, an original wash drawing, and an oil painting entitled *English Snipe Shooting*. Another highly important item is the fine and characteristic Frost portrait done in oils by Thomas Eakins, of whom Lloyd Goodrich has written that "few approach his humanity, understanding of character, penetration into the heart of truth, or formal power."

Four of the rare and beautiful Edy-Fisher aquatint Canadian views and a complete set of the six colored line engraving views of Montreal published by A. Bourne in 1830 are further features.

*Lyle-Love Furnishings, Silver and Jewelry*

**E**NGLISH and French furniture and other fine furnishings, diamond jewelry, Georgian silver, and objects of art, comprising property of Mrs. Julia G. Lyle contained in "Springwood," her home at Tenafly, New Jersey, property of C. Ruxton Love, Jr., and other owners, will be dispersed at public sale at the American Art Association-Anderson Galleries on the afternoons of February 11, 12 and 13, following exhibition from February 6.

Among the English furniture a few of the most outstanding items





LYLE-LOVE SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES  
RARE SILVER AND SILK-EMBROIDERED ECRU SATIN HANGING

comprise two Queen Anne walnut small sofas covered in crewel embroidery of the period; an Adam inlaid mahogany dining table consisting of two half-round consoles with extension leaves; and a pair of William and Mary walnut tall-back side chairs with handsome, open-carved Marot splats and antique Genoese velvet seats. The French furniture is notable for pairs of Louis XIII needlepoint and Louis XVI Aubusson tapestry armchairs; also for a rare Directoire bedroom suite painted buff and striped in India red and covered with lavender striped brocade.

Oriental rugs and carpets, antique textiles, two Louis XIV Aubusson tapestries based on the story of Naaman the Syrian and a Flemish Renaissance example are also included. The fine table porcelains feature twelve Dresden "jeweled" place plates with the Rubens *Madonna della Sedia* and other old master paintings; also twelve Coalport *rose Pompadour* dinner plates hand-painted with English castles.

### *Coll-Nierinck Paintings and Furniture*

**O**IL PAINTINGS of the English and Dutch schools, from the collections of Alec Nierinck, of London, Frank Coll and others will be dispersed at public auction at the Plaza Art Galleries February 11, following exhibition from February 8.

Such outstanding canvases as *Fisherfolk on Coast* by William Shayer, Sr., signed and dated 1844; *Pekinese Dogs* by Maud Earl; *Landscape* by Thomas Creswick; *Portrait of a Lady* by Catherine Read; *Landscape with Cottage and Figures* by Cornelius Holsteyn, signed; *Portraits of Sir Wm. Rae and Sister* by Daniel Gardner; *Portrait of a Boy in Blue Holding Bow* by Michael Dahl; *Portrait of a Lady* by Francis Cotes, R.A.; *Portrait of a Gentleman* by Francis L. Abbott; *Portrait of a Gentleman* by Ozias Humphrey; *Figures on the Beach* by George Morland, signed and dated 1792; *Portrait of a Boy* by D. Heins, signed; and *Madame Sophie* from the Jean Marc Nattier Studio.

### *An Important Collection of Historical Paintings*

**T**HE collection of paintings removed from 1035 Fifth Avenue will be dispersed at public auction at Rains Galleries on February 10, following exhibition from February 7. Among these are a very fine portrait of John Adams, one of Thomas Jefferson and one of Benjamin Franklin, all rare contemporary works, painted about 1800, the first mentioned being particularly interesting and valuable. Other canvases of importance include an early view of

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and other sources

PORTRAIT OF JOHN ADAMS  
Artist Unknown, ca. 1800

PORTRAIT OF THOMAS JEFFERSON  
Artist Unknown, ca. 1800

PORTRAIT OF BENJ. FRANKLIN  
Artist Unknown, ca. 1800

NEW YORK VIEW

By Thomas Birch, 1825

PHILADELPHIA

By Thomas Birch, 1825

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PAINTINGS SALE: RAINS GALLERIES

"JOHN ADAMS," PAINTED BY AN AMERICAN ARTIST, CIRCA 1800

New York by Thomas Birch painted in 1825, and one of Philadelphia by the same artist, painted at the same time; a portrait of Mrs. Elizabeth Lukens and Daughter by Rembrandt Peale; a biblical subject by Benjamin West as well as two portraits by him. Sully, Shaw, Winslow Homer, Inness, Wyant, Tait and Blakelock make up the rest of the list of American artists while European painters are represented by Verboeckhoven, Fortuny, Teniers, Corot, Ruysdael, Beechey, Rousseau, Dupré, Hoppner, Ziem and Courbet.

## Recent Auction Prices

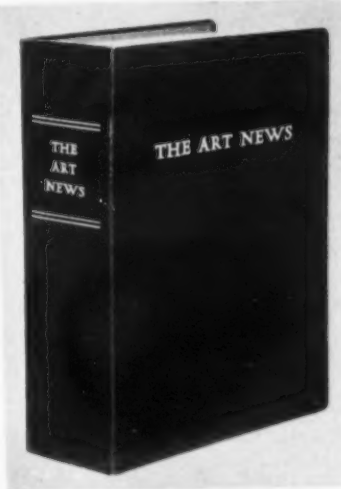
The sale of Chinese porcelains and pottery from the de Forest, Love and other collections held at the American Art Association-Anderson Gallery on January 28, 1937, brought a total of \$23,557.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
9	Rare Pair of Small Yung Lo Eggshell Porcelain Bowls—Ming .....	Mrs. Yale Kneeland	\$540
60	Pair of Imperial Porcelain Deep Plates decorated with landscapes, Ch'ien-lung .....	N. A. Linsh	900
122	Ko Yao Apple-Foru Coupe, Sung..	N. V. Horgan	475
132	Lung Ch'uan Celadon Vase with ring handles, Sung .....	Warren E. Cox	600

The sale of French furniture and decorations, property of Mrs. Talbot J. Taylor held at the American Art Association-Anderson Galleries on January 29 and 30, 1937, brought a total of \$42,467.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
98	Pair of Louis XV Carved Beechwood and Petit Point Fauteuils, French, eighteenth century .....	Mrs. George Waite	\$700
131	Louis XIV Carved Walnut and Needlepoint Wing Chair, French, about 1700 .....	Morris W. Haft	775
140	Louis XVI Decorated Chinoiserie Lacquer Cabinet, French, eighteenth century .....	Charles H. Marshall	375
217	Pair Louis XV Carved Walnut and Petit Point de St. Cyr Fauteuils—French, eighteenth century .....	H. E. Russell, Jr., Agt.	850
218	Pair Louis XV Carved Walnut and Petit Point de St. Cyr Fauteuils—French, eighteenth century .....	L. J. Marion, Agt.	800
265	Mortlake Tapestry—Antony and Cleopatra—seventeenth century .....	H. F. Dawson	920
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## An Odessey of Bronze Statuettes

(Continued from page 13)

Widener, Esq. of Elkins Park, Penn., and the eighteenth century ormolu *Seated Mermaid* from the Metropolitan Museum, the gold was applied not in the form of leaf but by the "fire gilt" process. By this method an amalgam of gold and mercury is made which is spread on the surface of the bronze. The object is then heated gently until the mercury evaporates, leaving the gold fused with the bronze surface. This type of surface treatment appealed particularly to the Chinese, Europeans of the Middle Ages, and the artisans of the eighteenth century in France. Much of the variety of the present exhibition comes from the large number of fire-gilt statuettes.

## More Settings for Old and New Paintings

(Continued from page 14)

of mahogany which are modern in design, and strategically placed to emphasize their contribution to a modern conception of use.

The dining room in which paintings, furniture and all decoration has been carried out by di Chirico is a most unusual production. All but one of the paintings have been made recently and have not been shown before in this country. The color scheme reminiscent of the di Chirico palette consists of dark red walls, black rug and draperies, and white ceiling. White mantelpiece, dining table and chairs have a design painted in black, and the couch, upholstered in white linen carries out the same design in black felt. It is, however, in the bar which recalls in shape the cabins of his series called *Mysterious Bathing*, that the di Chirico line is most apparent.

## New Exhibitions of the Week

(Continued from page 17)

Marsh show a step in his development. Hart's treatment of foliage is quite different from that of his later work, and one of the watercolors here, called *Fort Lee Hill*, a study entirely in tones of green is most appealing. Guy Pène Du Bois shows a caricature, *County Fair*, a small sketch of great charm. Sam Charles is represented by two crisp, breezy studies, Leon Kroll shows a drawing called *Country Girl*, more pleasing in its style than some of his current work.

THE Studio Guild in a group show of four painters exhibits some effective watercolors by Ann Carmody, especially interesting being one called *Winter* and another, *42nd Street*. She has an individual method of applying the wash so that shadows on a wall are suggested with one stroke of the brush. Frances Crandall Crumb shows eight paintings, *Arrangement* and *Mist Rising* being the most attractive. John Rawdon and Lillian Swan are also presenting their work in this group. The frankly decorative paintings of Anna McClure Sholl fill a second gallery.

AT THE Argent Galleries Zulema Barcons and Marjory Munroe divide honors in the present exhibition. Wherever she is painting, local color fascinates Miss Barcons and she has caught the atmosphere as she sees it in such divergent spots as *Municipal Dances*, *Central Park*, *Chinese Laundry* and *At the Modern Museum*. Small portraits make up the group shown by Marjorie Munroe. She has a direct approach to her subjects and is an able painter in the conventional style.

J. L.

## Houdon: Thirteen Unfamiliar Busts

(Continued from page 15)

geniuses as Donatello and Despiu, it is one of the most appealing works of Houdon I have seen. Alongside it there must be placed, as an eloquent example of Houdon's most subtle and most vital realism, the original plaster of Daubentan, the scientist who was Buffon's close associate. His twinkling eye and eager intellectual curiosity make one think of a contemporaneous opinion of Houdon, that ventured by Pope Clement XIV, who, on seeing a work by the sculptor still in his twenties, the *St. Bruno* of Santa Maria degli'Angeli in Rome, remarked: "He would speak, were it not that the rules of his order impose silence."

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## EXHIBITIONS IN NEW YORK

(Continued from page 4)

Boyer Galleries, 69 E. 57th St. *Sculpture by Chaim Gross*, Feb. 8-27.  
Brummer Gallery, 55 E. 57th St. *Sculpture by Ossip Zadkine*, to March 20.  
Carnegie Hall Art Gallery, 154 W. 57th St. *Spring Moods*, Feb. 8-March 8.  
Carroll Carstairs, 11 E. 57th St. *French Paintings*, to Feb. 28.  
Leonard Clayton Gallery, 108 E. 57th St. *Pastels by William J. Scott*, to Feb. 28.  
Contemporary Arts, 41 W. 54th St. *A Midseason Retrospection*, Feb. 8-27.  
Decorators Club, 745 Fifth Ave. *Photomurals*, Feb. 8-20.  
Decorators Picture Gallery, 554 Madison Ave. *Four Rooms Designed for Paintings*, to March 20.  
Downtown Gallery, 113 W. 13th St. *Paintings by Fifteen Young Americans*, to Feb. 21; *Paintings by Six Artists*, to Feb. 15.  
East River Gallery, 358 E. 57th St. *Group Show*, to Feb. 13.  
English Book Shop, 64 E. 55th St. *Watercolors by Peter Luling*, to Feb. 11.  
Ferargil Galleries, 63 E. 57th St. *Watercolors by Cory Kilvert*, *Sculpture by Stuart Benson*, to Feb. 13.  
Fifteen Gallery, 37 W. 57th St. *Paintings by Carl Gordon Cutler*, Feb. 8-20.  
Findlay Galleries, 8 E. 57th St. *English Landscape Painting*, Feb. 8-20.  
French Art Galleries, 51 E. 57th St. *Modern French Paintings*, to Feb. 13.  
Karl Freund Gallery, 50 E. 57th St. *The Pig in Art*, Feb. 9-March 9.  
Grand Central Art Galleries, 15 Vanderbilt Ave. *Paintings by Watrous*, to Feb. 13; *American Society of Miniature Painters*, to Feb. 20; *Lithographs by Wengenroth*, to Feb. 27.  
Grand Central Art Galleries, Fifth Avenue Galleries, Fifth Ave. at 51st St. *Paintings by Ettor Caser*, to Feb. 13.  
Guild Art Gallery, 37 W. 57th St. *Sculpture and Drawings by Glicenstein and de Marco*, to Feb. 13.  
Marie Harriman Gallery, 61 E. 57th St. *Paintings by Dobrowsky and Andersen*, to Feb. 14.  
Arthur H. Harlow & Co., 620 Fifth Ave. *Currier and Ives Prints*, to Feb. 28.  
Heeramanek Galleries, 725 Fifth Ave. *Indian Art*, to Feb. 15.  
Frederick Keppel & Co., 71 E. 57th St. *Chiaroscuro Woodcuts*, to March 1.  
Kleemann Galleries, 38 E. 57th St. *Paintings and Etchings by Brockhurst*, to Feb. 28.  
M. Knoedler & Co., 14 E. 57th St. *Etchings by Muirhead Bone*, to Feb. 15.  
C. W. Kraushaar Art Galleries, 730 Fifth Ave. *Etchings by John Sloan*, *Paintings by American Artists*, Feb. 8-20.  
John Levy Galleries, 1 E. 57th St. *Old Masters*, to Feb. 28.  
Julien Levy Gallery, 602 Madison Ave. *Paintings and Drawings by Ferdinand Springer*; *Paintings by Leonid*, to Feb. 16.  
Lilienfeld Galleries, 21 E. 57th St. *Paintings by Old and Modern Masters*, to Feb. 13.  
Macbeth Gallery, 11 E. 57th St. *Group Show*, to Feb. 15.  
Pierre Matisse Gallery, 51 E. 57th St. *Watercolors by John Dos Passos*, to Feb. 20.  
Guy E. Mayer Gallery, 41 E. 57th St. *Prints by Eight British Artists*, Feb. 8-27.  
Metropolitan Galleries, 730 Fifth Ave. *Paintings by M. Westchiloff*, to Feb. 13.  
Midtown Galleries, 605 Madison Ave. *Group Show by Members*; *Paintings by Doris Rosenthal*, to Feb. 13.  
Milch Galleries, 108 W. 57th St. *Contemporary American Sculpture*, to Feb. 27.  
Montross Gallery, 785 Fifth Ave. *Winter: 1937*, Feb. 8-20.  
Morton Galleries, 130 W. 57th St. *Paintings and Sculpture by Mabel Kent Hoe*; *Watercolors by Bernadine Custer*, to Feb. 13.  
Newhouse Galleries, 5 E. 57th St. *Paintings by William de la Montagne Cary*, Feb. 8-27.  
J. B. Neumann's New Art Circle, 509 Madison Ave. *Group Show*, to Feb. 27.  
Arthur U. Newton Galleries, 11 E. 57th St. *Paintings by Pritchard*, to Feb. 27.  
Georgette Passedoit Gallery, 22 E. 60th St. *Mexican Retablos*, to Feb. 16.  
Frank K. M. Rehn Galleries, 683 Fifth Ave. *Paintings by Henry Mattson*, Feb. 8-27.  
Paul Reinhardt Galleries, 730 Fifth Ave. *Modern French Watercolors and Drawings*, to Feb. 15.  
Schaeffer Galleries, 61 E. 57th St. *Old Masters*, to Feb. 12.  
Schaffer Galleries, 15 W. 50th St. *Russian Icons*, to Feb. 28.  
Schwartz Galleries, 507 Madison Ave. *Drawings by Wayne Davis*, to Feb. 15.  
Arnold Seligmann, Rey & Co. 11 E. 52nd St. *Sculpture by Houdon*, to Feb. 28.  
Marie Sterner Galleries, 9 E. 57th St. *Watercolors by Anna Heyward Taylor*, to Feb. 13.  
Studio Guild, 730 Fifth Ave. *Group Show of Paintings*, to Feb. 13.  
Tonying Galleries, 5 E. 57th St. *Paintings of the Sung and Yuan Dynasties*, to Feb. 28.  
Uptown Gallery, 249 West End Ave. *Paintings by Arthur Faber*, to Feb. 12.  
Valentine Gallery, 16 E. 57th St. *Paintings by Eilsbemius*, to Feb. 20.  
Walker Galleries, 108 E. 57th St. *Woodcuts by John J. A. Murphy*, to Feb. 9; *Stage Designs by Jo Mielzener*, Feb. 10-March 2.  
Hudson D. Walker, 38 E. 57th St. *Etchings and Lithographs by Thomas Handforth*, to Feb. 15; *Paintings by F. Lyder Fredrichson*, Feb. 8-27.  
Howard Young Galleries, 677 Fifth Ave. *Eighteenth Century English Paintings*, to Feb. 28.  
Weyhe Gallery, 794 Lexington Ave. *Drawings and Watercolors by Howard Cook*, Feb. 8-27.

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